Two Illustrations of Fidelity to Fine Old Styles-Rooms of the Louis XVI. and the Adam Period-Protest Against Anachronistic Piling (p of Furniture.

These pictures show two rooms characteristic of the way interior decoration is carried out to-day. No amount of money is too great to be expended, and no amount of labor excessive when there is a particular end in view.

These labors are usually devoted to reproducing as perfectly as possible the work of some famous artist or decorator of former years. In this case there are shown an example of the work of a decorator and the specimen of a period which impressed itself on the decorative art of all succeeding generations. One room follows the style known as Louis XVI., while the other is as near a reproduction as possible of a room decorated by the brothers Adam. The period of the Adams's popularity in England followed shortly after the school of Louis XVI., although the periods are very nearly contemporaneous.

The two Adam brothers, after they had studied in Italy and Greece, wanted to free the prevailing style of Louis XV. from the excessive ornamentation that came to degrade it. Robert Adam returned to Fngland, taking with him an Italian artist, and began to create the style of decoration known by his name. He and his brother not only designed such houses as Adelphi Terrace in London, but would even go into such detail as the decoration of a sewing table or a pair of candlesticks to fit into the decorative scheme of a house.

At the present time there has been both here and in England such a renaissance of Adam furniture and decoration as has not been known in years. The taste for this period has naturally brought much of the finest Adam furniture from England to America. No other antique furniture brings such high prices just now.

The example of an Adam room illustrated here is in the country home of J. R. Steers at Port Chester. It serves as a formal seception room. The walls and ceiling are of plaster. The latter is ornamented with elaborate applied designs in modelled work, consisting of festoons and garlands. The ceiling is painted a delicate cream color, while the walls and woodwork are in a very light creamy brown, with the panels in a soft water green. These shades carry out the tones of the furniture covering, which is of satin, in green, and ornamented in cream colored designs of the Adam etyle. The mantel, an antique imported from England, is of wood, carved with elaborate ornamentation of the characteristic Adam style. The hearth and facings are of light green marble with cream colored veinings. The floor is of oak, laid in a herringbone design.

The window draperies are of plain green satin, hung with the strictest regard to the Georgian manner and of the exact shade of the furniture coverings. The electric fixtures, which are of carved wood, with mirrors inlaid, were brought from an old house in England and date from the first Georgian period. They were of course intended originally to hold candles.

The furniture is a rare set in the pure

ARMS FOR THE ELBOW SLEEVE

A MATTER ON WHICH MANY

WOMEN NEED INSTRUCTION.

Treatment That Gives Arms Round and

-Exercises for Thin Arms-The Choice

of Proper Bracelets No Easy Matter

"There ought to be a pretty arm club,"

said a girl who wears elbow sleeves.

Women need instruction in the art of

"At a dinner the other night half the women wore long sleeves. The other

half snuggled their arms down tight at

their sides or tried to get them out of sight

somehow. They covered them up with

bracelets, draped them in elbow ruffles

"All this could have been avoided if they

had had pretty arms. They would have

"The prettiest arms I know of belong to

and endeavored to conceal them generally.

taking care of their arms.

been anxious to show them.

elbow resembles a knob.

they become smooth.

peroxide and ammonia.

firm and round.

dose of peroxide of hydrogen.

a trifle red, are plump and beautiful.

which there is put just a drop of ammonia.

This bleaches the down and makes it less

bing with very fine pumice stone. The

most obstinate arms will not require more

than a few weeks of this treatment before

"Arms that are rough and unpleasant

to the touch can have a little skin food

rubbed into them. This will make them

smooth after they have been treated with

"Most of the trouble with women's arms

is due to lack of exercise. Window wash-

ing is very fine for the girl with poor arms.

It develops the muscle and makes the arms

"Typewriting also is good for the arms. Queen Victoria had lovely arms, which she attributed to the fact that she practised

the piano many hours a day when young. "There is a woman in town who could

not wear short sleeves simply because

her arms were rough and without shape.

She went to an arm specialist and in a few

days her arms were as beautiful as they

"The specialist sent out for a stiff scrubbing brush and some pumice and ordered the arms scrubbed. She followed this

up with a natural fruit bleach, and then she

applied some paste made very much like

"When she had smoothed her client's arms off and bleached them white they

looked very nice indeed. But they were undeveloped. She then gave her client

"They were all from the elbow and from the shoulder. They were calculated to

bring out the muscles without making the

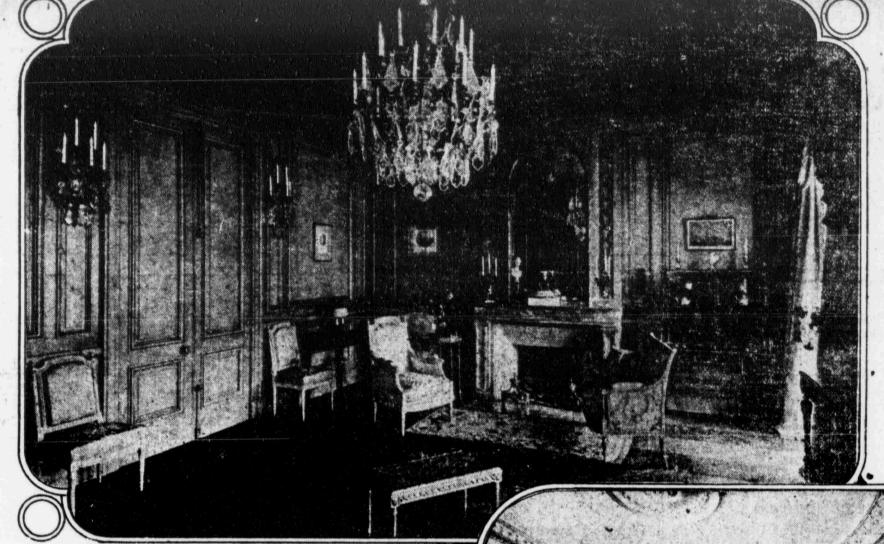
go to work and bring out their arm muscles,

They will cultivate knobs upon the arms, Now, arms of this kind are not pretty.

Women's arms should be very feminine,

some arm exercises to do.

"Then should follow a vigorous rub-



THE SIDE SUMMED SANDARY PROPERTY OF THE PARTY OF THE PART

electric light is used. are not reproductions, but engravings formal Adam room. The only feature made in the time of Louis XVI. and en-

> the gray and white marble mantel is also an original piece. Characteristic are the brass locks on the doors. . The furniture, which is covered with pale rose damask, has also the brocaded designs so popular in this period. The principal motive is a cupid with a bow surrounded by garlands. The curtains are of similar

closed in the original frames. The French

porcelain ornaments are Sèvres and brohze

of the period of the room. The andirons

of brass came from a French château, while

These two rooms, illustrating periods separated by only a few years in time, show a recent tendency in household decoration founded on a very sound theory of taste. These rooms look almost empty in comparison with what was regarded as an

It is too Cleopatra-like. Keep your armlets down below the elbow where they belong. And remember that, with a good arm, you can defy your friends and enemies alike. It is worth as much as a good face."

PHILIP WANTS TO BE ALLED,

But Like Many Other People He Doesn't Want to Get Up.

"Pop," says Philip, about to go to bed, 'call me at 6 o'clock, will you?"

"Sure," says Pop, and then Philip goes

to bed; and in about a minute, tired, and with a clear conscience, he is sound asleep,

and sleeping at a forty knot gait, storing

up tons of fresh youth and energy for the

"Pop," the old man, sits up a while yet.

Philip, being young, requires a lot of sleep; but the old man, being old, doesn't need

so much; and so he sits up an hour or two

later, and reads the paper, and smokes

When 6 o'clock comes in the morning

the old man is awake and he goes to Philip's

door and pounds; and after pounding for

"Time to get up," says Pop.
"What time is it?" says Philip.
"Six o'clock," the old man says, and then
"All right," says Philip, low and drowsy,
and then he turns over and in about four

a pipe, and then turns in comfortably.

finally, after more pounding: "Well?" says Philip.

we all do hate to get up.

next day's work.

attractive ap: tment only a few years ago. If these rooms were crowded they would be as unfaithful to the periods they are supposed to represent as if they were furnished with Eastlake and decorated with art nouveau wall paper. The present demand for uncrowded rooms is undoubtedly the result of a desire to make houses conform to the model of the period to which they belong. It was not thought an anachronism

several years ago to jam a room full of Empire furniture, although rooms of the Empire days held only a few of the heavy ornate pieces.

VARIETY IN OKLAHOMA.

Features That Make It a Southern-Western-Northern-Indian State.

Geographically Oklahoma is a Southern State and the most of it is in the cotton belt. But it is also a Western State.

In recent years, however, emigration from the North has been very heavy, and according to Collier's it is increasing at a greater rate than that from the South. That gives the new Common wealth a right to be considered as a sort of Northern State.

But in addition to these peculiarities there is the Indian phase of the proposition. The little red brothers would normally be Republican.

But they're mad at the Administration now, so they're Democrats for the time being. When they got ever being mad, however, they will probably get over being Democrats, so it isn't safe to classify Oklahoma the various too confidently.

THE WORKERS AT ODD HOURS AND THOSE WHO HAVE ANOTHER DAY OFF THAN SUNDAY.

Men Who Work Nights and Sleep Days and Others Who Work Part Night and Part Day-Men Needed at All Hours to Keep the City's Wheels Turning Regularly

In this town, where the wheels are kept going all the time, there must be of course a good many men at work, at one thing and another, in every hour of the twenty. four. The great majority of men, to be sure, work by day and sleep at night; but there are thousands here who sleep in the day and work at night, or whose hours of labor have got such a twist in them as to make them very different from those of the

ordinary worker.
"For myself," said one of these thousands, "just now I go to work at 5 A. M., and to do that I have to get up at 3. I set my alarm for that hour, and every morning it wakes me up, whanging away, and I get

up and am out on the street by 3:30. "Plumb dark at that hour and very quiet; apparently everybody sound asleep; but not quite everybody. Every morning on the way to my elevated station to take a train for downtown, at two or three certain houses that I pass I hear alarm clocks banging) just like mine, and if I look backs or maybe as I am passing, I see in windows in these houses lights go up; the men have jumped at the sound of the gong. I am not the only early riser in my street; and on my train, at 4 o'clock or thereabouts, I find a goodly bunch of people going to work, like myself, at an hour when most people are still soundly sleeping.

myself, at an hour when most people are still soundly sleeping.

"But this is not so very extraordinary; this is just what you might call very early rising. You get into the very unusual things when you push the hours back a little.

"I lived once under a man who went to his work regularly at 2 A. M. He was in the produce commission business and he

his work regularly at 2 A. M. He was in the produce commission business and he used to get up at midnight. Every night at that hour I would hear him moving around overhead, and at 12:30 A. M. I would hear his door close and he'd be gone—to get his breakfast and to get to business at 2.

Of course there would be clerks there at that hour, and men to handle the stuff and soon there would be coming buyers and drivers, with horses and wagons, coming at these unearthly hours to get their stuff and haul it away all over town and get it unpacked and ready for sale at market and stores at early opening hours in the

and stores at early opening hours in the very early risers make me

"These very early risers make me think of the restaurant men. There are of course plenty of restaurants that never close, and then there are restaurants that close, and then there are restaurants that are open day and night, continuously except on Sundays; and then you will find restaurants, those around market centres, that open at 1, 2, or maybe 3 o'clock in the morning. Certainly odd hours these for opening restaurants, and of course the hours of sleep and labor of the men employed in them are correspondingly odd.

"A job I had myself once seemed about the limit for twistiness. On this I went to work at 11 P. M., working till 9 the following morning. So I used to get through my work at just about the time that the last of the people employed in regular

ing morning. So I used to get through my work at just about the time that the last of the people employed in regular hours were going to theirs.

"On that job I went to bed regularly at 1 P. M., when all the world besides was up and doing, right in the middle of their busiest time. I'd pull down the dark shades and tumble into bed, first setting the alarm clook for 9 P. M., the hour at which I got up, when most quiet people not out at the theatre or elsewhere were thinking of getting ready to retire.

"At one time and another I have worked at various ususual hours and got more or less used to them all, except the hours of that one. Of course I got accustomed to them, but still it always seemed a little strange to me to go to bed at 1 o'clock in the afternoon. But for that matter going to work as I do now at 5 A. M., and getting up at 3, I have to go to bed regularly every night at 7 P. M., when the rest of the folks are at dinner.

are at dinner.

"Unusual hours, but if you stop to think of it you will realize in a minute that with the wheels kept turning, as they are in the big town all the time, it takes to keep them moving many thousands of people them moving many thousands of people where the state of the state of

"I have spoken of the market men and the restaurant people; many other night or odd hour workers will come to you; the telegraphers and the telephone people; the men employed in gas and in engine light plants, and watchmen and street cleaners, policemen, and all the men employed on the various city lines of transportation, newspaper men and printers, stable men and carriage washers and many more who work by night instead of day, or partly by night and partly by day.

"And of course all these men, going to work at odd and unusual hours, get through at hours likewise odd and unusual. At whatever hour you go to work you are meeting."

at hours likewise odd and unusual. At whatever hour you go to work you are meeting,
peeple going home, and the hour at which
you get through is of rather more importance to you than the hour at which you
begin. If you are a night worker beginning
say, at * P. M., and working until 2 A. M.,
or even 3 A. M. why then you get home and
get to bed while it is still dark, and that's
agreet thing.

get to bed while it is still dark, and that's a great thing.
"It is natural for us to sleep while it's dark; and if you can get to bed and get to sleep before day comes you can sleep through the light hours, with room properly darkened, all right. But if you go to bed in broad daylight, or in the middle of the day, it isn't so good; and then you don't have the quiet of the night to sooths but the noises of the day to disturb you and it isn't natural to go to bed in the daytime, anyway.

"The arm is usually very well developed upward. This is the way children naturally place the hands. "The woman who wears a loose sliding between the shoulder and the elbow. It is the part between the elbow and the wrist bracelet makes a great mistake. It makes the spectator uneasy and it adds nothing to the beauty of the arm. that is out of shape.

material.

"To develop this part there are three exer-"The bracelet, if worn at all, should be a fixture, and that is why the velvet band is so becoming to the arm. It stays in its cises. The first is a hand exercise. "Open and close the hands rapidly. The hands should be limber and flexible, and

should swing easily from the wrist. jewel that makes the arm look ugly or yellow is not decorative. There are brace-lets of antique gold which make yellow arms positively aged, and there are gunmetal bracelets which, upon a pair of gray "The second exercise is the wrist exercise. The arms should be lifted at the sides as a bird lifts its wings, and the hands should be flapped back and forth. That is the only

metal bracelets which, upon a pair of gray arms, are grotesque.

"Choose a jewel which brings out the best tone of the arms. If the arms are white and creamy, the antique gems are fascinating. Ugly, dark arms should have something very useful bound around them.

"The Princess of Pless wears a snake around one of her arms. It twines almost to the shoulder. It is bewitching. It is locae in its coils so that it does not compress way to express it-just flapped. Try it and see how easily the wrists will work after a few minutes. "The third arm exercise is a wavy one. The arms are lifted but the hands are

dropped at the wrists. The arms are swayed and the hands are dragged after

loose in its coils so that it does not compress the arm.

"Rings are beautiful, but they make the hands look mature, and bracelets are alluring, but they are superfluous, if the arms are good. Most women like to wear them because they cover up poor spots just above the wrist. As for rings, they take away from the plainness of a too bony hand.

"There are women who are wearing wide bracelets of filigree around the arms. These are becoming but barbaric.

"Don't wear an armlet above the elbow. It is too Cleopatra-like. Keep your armlets "The delaarte people describe this as the motion of the hands through water. The arms are vigorously moved, but the hands follow them in a dragging manner. They are lax at the wrists. "Arms that are flabby as to the flesh need

working girls. The girl who shampoos flesh food. Take a good oil of the sort that my hair has the arms of a conventional angel. They are plump and round and penetrates the skin and warm if slightly. Then massage it into the arm. beautifully white. Another pretty pair of arms belongs to my housemaid, who "It is much better to do this yourself than

of the decoration not in the Adam period

is the rug of Eastern origin, which is in the

tones of the decorations of the hangings

and the walls. The architects, as well as

the builders of Faircroft, which is the name

of this country home, were Blake & Butler

The Louis XVI. drawing room is in the

home of Robert B. Potter, the architect

who designed and decorated the unique

colonis! cottage in East Seventy-third

street. The care for detail exercised by

Mr. Potter is shown by the bunches of

ostrich feathers that ornament each end

of the cornice. These were an invariable

feature of French decoration in the time

of the sixteenth Louis and as inevitable as

The walls are hung in pale rose damask.

they later became in England.

of this city.

to have any one else do it for you. It exerhandles a broom, and whose arms, though cises the arms and makes the flesh warm. "The electric current is a good thing to "The arms of the society women are wake up poor arms. Take a weak battery often thin and badly shaped below the elbow. and apply the current to the arms so gently The forearm looks like a stick and the that there is only a tingle. There are massage rollers that come for this purpose.

"The worst arms are those covered with "Arms that are red can be bleached with down. Such arms should be treated to a patmeal and soft water. This is the way it "They should first be scrubbed. Then they should be rubbed well with peroxide, into

oatmeal and soft water. This is the way it is done by a London specialist:

"Take enough oatmeal to fill the hand and throw it into a big basin. Pour in half a gallon of boiling water and add a teaspoonful of borax and about ten drops of ammonia. When cool apply to the arms with a scrubbing brush and let it dry.

"Arms that are blotchy and poor as to complexion should be exposed to the air, and they should be rubbed with a cut lime. They need sunlight, air and the pore fruit jnices.

They need sunlight, air and the pure irrule juices.

"The arms of the Irish girl are perfect. They are plump and white, and they are fat right down to the very wrist, where they show a slight depression, as though a string was tied around the wrist.

"This is the natural bracelet. Irish girls have it, and all babies have it. But it disappears soon.

have it, and all babies have it. But it disappears soon.

"Red arms and red hands usually travel together. They can be traced to one of several causes, but usually they are caused by tight collars. If the collar is tight, the hands will be red.

"Wrists with bony joints are caused by lack of flesh rather than by too much bone. The only remedy is to develop the arm until the bone is covered.

"Where there are bones and veins and all sorts of unsightly things the flesh must be

sorts of unsightly things the flesh must be spatted and the arm must be rounded. The arm spatter is a wonderful thing. It is

The arm spatter is a wonderful thing. It is used in Paris a great deal.

"It is a stick with a pad upon the end. It resembles a greaser, just such as is used for the pancake griddle.

"The spatter is dipped in warm flesh food and is then spatted upon the skin. After a course of spatting the arm will be moist, oily and warm. In a short time it will begin to plump out.

"There are arms that seem to be crooked, but really there are very few crooked

but really there are very few crooked arms. The trouble is in the way they are

arms. The trouble is in the way they are handled.

"Most women handle their arms badly. They are awkward and they bring out the bad points of the arms instead of the good ones. The arms look ugly and gnarled and crooked simply because they are not handled gracefully.

"Look at an actress. Note how she does not pin her arms down to her sides. She holds them freely and gracefully.

"The amateur always pins her elbows to her belt, so to speak. She has no free movement of the arms. The arms should be relaxed, and this will give the shoulders the long Gibson curve.

of Brownsville on the Rio Grande. The of Brownsville on the Rio Grande. The old residenter referred to was a good Methodist, but possessed a flery temper, and when aroused he was by no means a pleasant subject to come in contact with. One day one of the old man's favorite hounds was shot and killed by a bully, a man who had been in more fights than any man in that section. His fighting reputation, however, did not keep the old man from hunting him up and giving him a thrashing, and then he announced:

What Stirred His Wrath.

From the Washington Star.
Senator Culberson of Texas tells a good cory about an old gentleman who was one

of the early settlers of the now famous town

ounced:
"Unrestrained by divine grace, neighbors, can whip any man on the Rio Grande, and especially if he kills one of my hounds."

METHODS OF THE GREAT PARIS DRESSMAKERS.

Duties and Earnings of Mannequins and lions in the Trade With a Big Profit

ness of \$30,000,000 a year in Paris. The receipts of one house mount up to about \$1,200,000. The profits are about 20 per

the elaborate organization of the great maisons de modes and the lavish expenditure with which they are conducted. Rentals are paid ranging from \$20,000 to \$30,000 a year and the show and sales rooms are uxuriously furnished.

organizer of consummate tact and vigor. He has not only a large staff to manage, but a capricious one; and then there are the customers. Sometimes, when a sale is in doubt, it

master stroke. He will burst into the room where a model is on exhibition. "But," he exclaims, "you will lengthen this waist for madame."

"Oh, I don't know about this dress," falters the customer.

"Have no fear, madame," says the artist The customer is thrilled and the sale is

The big house in which the fashionable

departments with grand names. The workrooms are at the very top, of course.
There are the linen department—for all
the great houses sell fine lingerie—the fur
department, the theatre salon and others.

tried out who actresses order their gowns for the stage. In all departments 5 o'clock tea is served. Then actresses pass the toast or the cake to real princesses, who in return offer them

to real princesses, who in return offer them sugar and cream.

The saleswomen and the models (mannequins they call them in the masculine gender, though they are all pretty young women of ideal figure) are untiringly busy. The models pose in the costumes which the house has prepared for the season and the saleswomen, superintendents and at last the designers and cutters discuss materials, modifications and prices.

Hard work is expected of every one. Of course, the pressure is concealed under a while he hears Philip stirring. And and then he turns over and in about four seconds is sound asleep again and sleeping like a rock.

And the old man lets him sleep; for he knows that it takes a lot of sleep to fill up a young man's strength tanks and that another hour will do him good. He lets him sleep till 7 o'clock, and then he calls him, and now Philip jumps.

But the old man doesn't lay this up against Philip, not a bit, for he knows that in sleeping over like this he is only like the rest of us: we all want to be called, but we all do hate to get up.

Hard work is expected of every one. Of course, the pressure is concealed under exquisite politeness, but results must be obtained, and they are. Sometimes, as on an opening day, or when some great social event is approaching, sales to the amount of \$20,000 will be made by several of the principal houses in the couple of busy hours of the afternoon.

The sample costumes are all known by

andra, the Huntress, the Vintage Dress—anything that occurs to him to convey an idea of the style.

The name is often an attraction to the buyer and besides it has its business use. When a collection of silks and linings and braids and buttons is turned over to a cutter, with instructions to prepare to a courter. with instructions to prepare a Carmen according to certain measurements, he knows exactly what is wanted.

has to do so, and these thirty-six changes of costume, coupled with the standing and posing for an inspection, involve such

Sometimes, when customers linger over their choice and the girls are kept in statuesque positions for an hour at a time, they faint under the ordeal. When they do, it is very much against them. Noth-

ing unpleasant should ever happen at a fashionable dressmaker's.

For this trying work the models rec from \$30 to \$60 a month, depending on their attractiveness and the standing of the house. The saleswomen are much better

paid. Their salaries run from \$60 to \$240 a month and they generally get a commission of from 3 to 5 per cent.

One case is quoted where a saleswoman in a great house made \$15,000 a year. The In a great house made \$15,000 a year. The saleswoman, however, takes the same risk as the house itself. Her commission is not paid when the sale is made, but when the bill is paid, and it is only allowed when the price secured for the dress exceeds a certain minimum set upon each model.

Besides these a number of women are employed in the salesrooms as dressers. They get about \$33 a month.

In the workrooms, there is a wide range.

In the workrooms there is a wide range of compensation. The premiere or fore-woman receives from \$100 to \$300 a month; woman receives from \$100 to \$300 a month; the assistants about \$50. First class dress-makers get from \$1.20 to \$1.50 a day; second grade hands from 65 to 85 cents; seam-stresses 30 to 60 cents.

The hands do not get their meals from the house as is the case in some French commercial houses. They run out for a bite, and the average luncheon is said to be two cents worth of fried potatoes, three cents worth of sausage, four cents worth of violets and a two-cent romance.

violets and a two-cent romance. violets and a two-cent romance.

Over and above the regular employees many houses have on their staff certain women of some social position but limited means. These are called the *lunceuses*. They draw no salaries, but get their dresses free or at reduced rate as an advertisement for the establishment, whose their care expected to sing when

praises they are expected to sing when they get a chance.

The winter models are shown in July and the summer ones in January. These are the months of greatest sales and it takes all the rest of the year to deliver the goods ordered at these periods.

goods ordered at these periods.

Just now a story is going the rounds of the Paris papers of an incident of the present month's opening. It is told of one of the most noted houses in Paris with a specialty in foreign trade.

It appears that immediately after the styles for the coming summer were announced a very neat carriage with a fine pair of horses and liveried servants drove up to the door. From it there alighted a military looking old gentleman, a bediamonded lowager and a slim elegant brunette whose beauty suggested the South American type, an impression confirmed by the type, an impression confirmed by the French of the trio.

On a hint that it was a trousseau they

were in search of they were shown into a private room, where the supposed bride to be threw herself on a sofa with a wearied air. While her parents fanned her a maid brought glasses and a flask of Malaga and some biscuits and in a little while the delicate creature was able to attend to business.

Then she produced a dainty pad and a gold pencil and began inspecting the creations in which four mannequins paraded before here.

The girls worked hard that day. Two sales wornen were called in. Sixty dresses wer displayed, and of each the bride made

copious memoranda on her tablets.

After three hours of it the models be gged. for a rest, and even the saleswomen were weary. Then an inspiration came to the

for a rest, and even the saleswomen were weary. Then an inspiration came to the chief saleswoman.

By looking into a mirror she discovered that the customer was not making memoranda but sketches of the costumes displayed to her. The saleswoman never turned a hair, but in her sweetest tone invited the young lady to go into another room to inspect some lingerie. Following

invited the young lady to go into another room to inspect some lingerie. Following her out of the room, the saleswoman becisoned to her associates to follow her.

In a few seconds a series of squeals was audible from the door by which they passed out and in a minute or so the bride was catapulted through it in a dishevelled condition, which suggested that her victims had inflicted summary vengeance.

Then the head saleswoman emerged, tearing the customer's pretty sketches into little bits, and the mannequins with shrieks of laughter expended their Parisian wit upon the discomfited emissaries of a Madrid dressmaking establishment who had hoped

dressmaking establishment who had hoped

THE MODERN WOMAN.

Mamma, how long are you going to live?" very sweetly inquired a four-year-old of her mother the other day.

"How long am I going to live?" choed her mother. "Why, my child, why do you ask such a question as that?"
"Well, 'cause you said when you died I might have that little brass teakettle, and I want it now," returned the child.

She got it without further delay. Violets are by no means so popular with New York women as they formerly were. For many years at this season every woman who could rake, scrape or otherwise gather who could rake, scrape or otherwise gather together the wherewithal sported a big bunch of violets, but now they are conspicuous by their absence. A single orchid, if one can't afford more, or a cluster, if the pocketbook is gold lined, is the most fashionable floral decoration for any function, either public or private, this winter.

Worthy of note is the number of dyeing and cleaning establishments that have sprung up all over the city. Scarcely a block but has its representative in the business, with the result, so says a member of an old firm, that there isn't any money in it any more. He said: "You see, the business is one that outside

of rent doesn't require an enormous capital and is casily learned, that is, the foundation principles. Perfectior, however, is not attained by more than one out of a dozen, particularly in the matter of dyeing. But the public doesn't know that. Consequently our trade has fallen off the last year fully 30 per cent." High Spanish combs of tortoise shell are

fashionable this winter, and the best shops are carrying a limited line of them, limited because they are so expensive that it is only women with fat pocketbooks who can afford to wear them. They do not come in the perfectly plain shell. The high backs are richly carved in intricate designs, and either set with rhinestones or the pattern elaborately brought out with goldleaf. For those who object to the gold some of the backs are carved but otherwise are plain. They run in price from \$80 up to plain. They run in price from \$30 up to

One can't help but wonder of what calibre is a woman's mind who picks up a dime from the street and pockets it, though she

from the street and pockets it, though she is aware that her neighbor is instituting a search for it. Such an incident occurred at Sixth avenue and Twenty-third street the other evening just at dusk.

Two women were waiting for the Broadway and Seventh avenue car. One of the women opened her purse and pulled out her handkerchief and as she did so out fell a coin. After returning her handkerchief the woman began a search for the money, when to her amazement she saw her neighbor, a nice looking, well dressed woman, stoop down, pick up the coin and pocket it as unconcernedly as though it were her own.

were her own.

The one who lost it was struck dumb by the occurrence. It might have been expected of a hobo or even perhaps of a expected or a hobo or even pernaps or a person who was starving, but to see a well groomed, well gowned woman act so was too much for the owner of the coin, and she could do nothing but watch in silence the other woman walking away with her money.

not be surprising if another season brought forth the old fashioned workboxes in vogue during our grandmothers' time, when it was considered quite as important for every well regulated young girl to own her workbox as to make a sampler. The shops are showing a near approach to the old fashioned sewing kit in the shape of boxes of leather, partitioned and arranged with a tray filled with spools of silk and thread, and beneath it scissors, bodkin and all the other accessories for doing fine work.

and all the other accessories for doing fine work.

Some of the old boxes were of fine cabinet work, constructed frequently of mahogany and inlaid with woods of a different color. Usually they were velvet lined. As to their advantages from the point of convenience over the modern basket there is very little to be said in their favor.

MODEL ADAM ROOM. expenditure of muscular effort that only strong, healthy girls can hold the places.

AT FASHION'S HEADQUARTERS.

These figures are given by a French publication which has recently described

The manager of such an establishment must be at once an artist in his line, and an

is up to him to give what they call the

I am too proud of my art to let you take it except as a perfect adaptation to your genre, your style."

dressmaker is always housed is divided into

In the theatrical room there is a miniature stage with footlights and lights in the wings and the flies whereby the color effects are

hours of the afternoon.

The sample costumes are all known by fancy names. The artist who makes the first sketch in water colors generally gives expression to his ideas, in a word: he will call it the Carmen, the Victoria, the Alexandra, the Huntress, the Vintage Dress-anything that occurs to him to converse.

There is nothing easy about the post of a mannequin or model. Each one has twelve dresses made to fit her. In the busy season, or when called upon, she is expected to show each three times a day. She often

employed night as well as day, and in many cases in shifts of men, or individual workers, working hours strangely out of the ordinary dispensation.

"I have spoken of the market men and

don't have the quiet of the night to soothe but the noises of the day to disturb you; and it isn't natural to go to bed in the day-time, anyway.

"But plenty of people do go to bed regularly at all these unseemly hours of the right and the day and go then to sleep; and to many such workers living with their hours turned around in this way, sleeping when other people are awake and being awake when other people are asseep, it comes to be a surt of second nature.

"There is another twist in the times of men's employments in a big city besides that involved in their working hours. As to keep the wheels going somebody must be up and at work every hour in the tworky four, so must there be somebody at work every day in the week. This brings us to the question of the days off.

"The great bulk of all the work done is done on weekdays, and for the vast matority of workers Sunday is a day of rest. But it is not so for all. Take them altogether and there are a good many workers whose day off is not Sunday.

"There are not nearly so many of these as there are of the workers at odd hours; but still their number, is considerable; in fact, large. There are many fusinesses, public and private, that must of necessity be kept going on Sundays as on other days—must be kept going seven days in the week; and the near employed in such businesses divide up their days so that everybody will get some day off; it can be done in no other way.

"So here, while some men may have Sunday off, others may take Monday, and others Tuesday, and still others Wednesday, and so through the week; instead of having Sunday they have for their day off some weekday; wherein their lives differ even more than do those of the odd hour workers, from the lives led by the great majority of their neighbors.

"Once I worked for years on Sundays and took a weekday off—so long that I came to regard it as a regular thing; but I never really got used to it. The odd or unusual hours worker spends at least some part of his time daily abroad with his fellow men in thei

"And while they might get so used to night work that they never gave a thought to working in any other way, yet I think the vast majority of men would prefer to do as nature intended we should, namely, work days and sleep nights."

TYPICAL LOUIS XVI ROOM.~ WAS while the woodwork is of pale gray. The Adam style. It is of light birdseye maple, ornamentation of the woodwork is copied painted in graceful scroll designs with applied panels of blue and white Wedgfrom original designs in a French palace. The fixtures that hang from the ceiling as wood. The grate is of iron and burnished steel and a genuine product of the Adam well as those on the walls are meant to receive only candles. Neither gas nor period. The graceful chairs are finished with straw bottoms. The ornaments in the room are all in accordance with the The furniture of the room was brought intact from a French château in which it Adam models. In spite of its elegance the room has an effect of simplicity. It had rested since the day the cabinetmaker delivered it there. The Chinese porcelain is somewhat longer than it is broad and is lighted by two windows. There are doors vase sitting on the side table has the brass mountings of the period, while the pictures leading to the main entrance hall and to the large living room, which adjoins this